

Hoosier Folklore

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HOOSIER FOLKLORE

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NO. 1

NICKNAMING IN SOUTHWESTERN KENTUCKY¹

By MARY LOUISE SIMONS

You were very exceptional in my town if you reached the age of fifteen without acquiring a nickname. When I was in high school in Southwestern Kentucky, almost everyone was labeled with a name other than the one his parents gave him. According to some high school girls I spoke to when I was home from college for the holidays, this practice is still going on.

At times, these names were almost cruel. No one's feelings were spared; such a thing wasn't heard of. If one didn't like his nickname, there really wasn't much he could do about it. The more violent a person's reaction to his nickname, the more he would be called by it.

The parents' reaction to these "handles" that were tacked on their children? Well, eventually they became resigned to them.

The most common origin of a nickname was the person's physical appearance. Take, for example, Paul Richardson.² Paul had a big stomach, and because of this he was known to all as "Big Gut." I should think that the name would have bothered him, but he didn't seem to care.

¹ This paper is an outgrowth of one prepared for the course in American Folklore at Murray State College. Professor Herbert Halpert suggested I enlarge it, and has helped me in its revision. Several of my former high school classmates assisted me in recalling additional names in use from 1941-1945.

² To avoid personal embarrassment in my home community, I have omitted its name, and also have carefully changed the names of nearly all persons whose nicknames are given here.

Frank Mills had a rather large posterior. Because of this extremely noticeable section of his anatomy, he acquired the name of "Boody." I never heard the word used in any other connection, but to us the meaning was quite clear. Five years later, another boy with the same anatomical peculiarity was given the same name.

Roberta Paschall was tall and thin. From the time she came to our town until she left, she was known as "Slats" and "Timber."

No one was ever weaker or skinnier than Polly Davis. With ironic emphasis, we called her "Muscles." Polly was also blessed with flat feet. From the popular song title she got her second nickname, "Flat Foot Floogey."

Jack Wake's feet were enormous. Someone called him "Footsy" one day, and the name stuck. Wanda Howell was called by the same name for the same reason.

Lucille Riley was cursed with a heavy moustache on her upper lip. Lucille wasn't popular in high school, and the boys who didn't like her called her "the Bearded Bitch." It was not because she wasn't a nice girl; she's one of the finest I've ever known. I think the real reason for the second half of her nickname was that the boys just liked the alliteration.

Hal Bailey had his nose broken, and it is still crooked. He became known as "Faucet Nose."

Edward Roberts wore the biggest, thickest glasses one could imagine. "Four Eyes" was the most appropriate nickname we could find for him.

William Thompson was the unfortunate owner of a pair of extremely large ears; so "Ears" he was called. William's family had a lot of money, and behind his back people called him "Money Bags."

Jimmy Veazy had hair that stuck out in all directions when he didn't have a burr cut. Some one called him "Pine Top," and he's been "Pine Top" ever since.

Frances Bigham had fiery red hair, and like most people with red hair, had a string of nicknames. Among her nicknames were "Red," "Beet," "Beet Head," and "Carrot Top." Years ago it used to make her mad to be called "Red." Today she is quite proud of her collection of names, and has even been known to sign her letters: "Beet Head."

It wasn't enough that Johnny Wayne was so tall and thin that people called him "String Bean." He had double trouble. His head was actually shaped like an egg. You guessed it; his other nickname was "Egg Head."

Cecil James acquired the name of "Little Caesar." A girl in high school saw a picture of Caesar in her ancient history book, and she thought Cecil looked *just* like him. Whether this was a compliment or not I don't know. I could never see the resemblance. I rather think it was because she had a "secret crush" on him at the time. The name was not widespread; only her three most intimate friends shared in the secret, and we only told a few other friends.

There was a marked resemblance between Fred Bonds and some kind of fish. One day somebody had a "brain storm": the fish that Fred resembled was a gar. Several years have elapsed since then, but he's still "Gar" Bonds.

Poor Charles McClain couldn't help the fact that saliva came to the corners of his mouth when he talked. However, even his best friends swore he foamed at the mouth like a mad dog. Thus he acquired the name of "Mad Dog."

Paul Gore's lower lip sagged like a well-bred bulldog's, although his teeth didn't protrude. But "Bulldog" he became, and it stuck.

Back in the days when the "Mole" was the villain in the "Dick Tracy" comic strip, the students of our high school found they had among them a junior "Mole." Because Robert Campbell looked just like a younger edition of the comic strip character he was called "Mole" a lot in those days, but the name lost much of its popularity when the original "Mole" disappeared from the "funnies."

A person couldn't look at Vernon Weaver without thinking that he must be at least a first cousin to Walt Disney's "Mickey Mouse." Thus Vernon got his nickname—"Mickey" Weaver.

A whole group of common nicknames were actually improper. Some private physical peculiarity, revealed in the gym dressing room, was frequently the source of boys' nicknames—names which must have been embarrassing. Although our parents were kept in blissful ignorance of such names, high school students of both sexes used them freely and thought them amusing. When I talked about this recently with some girl friends, we wondered how we could ever have been so im-

modest. Part of the reason must have been that, often we didn't know exactly what the words meant.

Some names were given, not for a person's appearance, but because of some character trait, as in the case of Claire Martin. Claire was rather "catty" about her girl friends behind their backs. Her nickname, "Kitten," was just a "polite" recognition of this undesirable characteristic.

Everyone talked about how fast Jack Lasiter could gallop down the football field. Jack became "Pony Boy" Lasiter.

Howard ("Hots") Reid was very good at basketball and football in high school, or, as we used to say, he was "pretty hot." I imagine that "Hots" is just a shortened form of "hot stuff."

Rare were the occasions when David Lowell smiled. At first he was dubbed "Gloomy Gus." This gave way to just plain "Gus."

Katherine Thomas was never seen without chewing gum. She reminded everyone of a cow chewing her cud. Soon no one knew who Katherine Thomas was; the last time I saw her she was still "Cud" Thomas.

Dick Williams was worse than any woman; he talked constantly. Someone gave him the name "Lip," and it was "Lip" from then on.

Every place Ruth Overstreet went, misfortune fell. Ruth became known as "Jinx."

When Betty Lou Wasson was in grade school, she was quite fat. Later, when I knew her in high school, she was slim. Unfortunately, someone with an elephant's memory remembered how fat she used to be and jokingly started calling her "Waddles." Poor "Waddles!" She had outgrown her fat, but she could never outgrow the nickname which referred to it. Sometimes you just can't win!

Betty Jean McClain's nickname, "P. B. McC.," stood for "Pot Belly McClain." The name, however, was very far from describing her physical appearance. She was one of those gals with just enough in the right places, at whom the "wolves" at the corner drug store always whistled. The name, you see, was inherited from her father, the original "P. B. McC.," and he *did* have a pot belly.

Other people also had nicknames which had been inherited from their fathers. I know from sad experience and so does my mother. When our phone rings, and a male voice asks

for "Butch" my poor mother never knows whom to call for; my father is "Butch," and I'm "Butch."

I imagine the Scott family had the same trouble. Joyce Scott's father was called "Scotty," and so was she.

Frank Ruddell's father was called "Chigger." Frank became "Little Chigger," but after Frank was married, everyone dropped the "Little" and started calling him "Chigger" like his father.

The next pair inherited their names, but less directly than those I have just listed.

Joe Smith was known to everyone as "Brick." His father's given name was Clay, and "Brick" seemed to go with Clay so "Brick" he became.

Ray Green's father was nicknamed "Pete." Ray became "Pete Jr." and also "Pea Green." When Ray was a freshman in high school, he accidentally shot a girl in the leg with a bow and arrow. For some time after that, he was called the "Green Archer." I vaguely recall a Saturday movie serial of that name, and that's probably where we got the idea.

Some nicknames were not only inherited from the father but denoted the father's occupation. Tom Sloan's father was a justice of the peace and was known to old and young as "Squire" Sloan. Tom became "Squire" too.

Irvin Reed's father was minister of one of our churches several years ago. A few of us called Irvin "Preacher," but the name was not common. Irvin, who was on the low, dumpy side when he came to our town, was more frequently called "Slim"—just the opposite of his actual appearance.

My cousin, now living in Lexington, Kentucky, was on rare occasions called "Doc." Her father was a dentist.

Bill Brown is still labeled "Smokey." His father used to own the "Smoke House," a poolroom, and Bill's name was derived from that.

Wayne Sanders' father owned a poultry house. While in high school, Wayne was given the name of "Chicken," probably because his father had so many of them. Today, even his wife calls him that. I wonder if their poor, unsuspecting child will become a "Chicken" too.

Other nicknames were acquired before the victims could do anything about them or before they realized one was coming.

George Adams' girl friend called him "Cutie Pie." Someone overheard her, and soon George was "Cutie Pie" to all. Somehow or other it became "Cootie Pie" and finally "Cootie." George dropped the girl, but it was too late; the name was there to stay.

Eugene Valentine's doting mamma called him "Sugar" most of the time. Eugene desperately tried to keep it a secret, but it leaked out. Today most people don't even know Eugene's real name; all they know is "Sug," pronounced "Shoog."

When Jean Wynn was little, she called her little brother "Buddy." She never stopped calling him that; so he went through grade school and on into high school as "Buddy." He didn't like it either.

Elmus Linn Austin's little sister couldn't say "Elmus Linn." What came out sounded more like "Shin" than anything else. Anyway that's what people took it to be, and "Shin" it is to this day.

For a long time, Helen Vickers was the youngest child in her family, and she was called "Baby Sister," and "Baby." Now she has a little brother at least seven years younger than she, but Helen is still "Baby Sister" and "Baby." The baby brother's name? They just call him Bill.

Many years ago the oldest Hillenbrand boy, Harold, became known as "Tate" because he went with a girl named Elsie Tate. Then Roy, the next oldest boy, became "Tate," and finally Eddie, the youngest, acquired the name also. Today, to tell them apart, one speaks of "Big Tate," "Middle Tate," and "Little Tate."

Ralph Hardy was dubbed "Crow." No one could explain to me how he got this name, and I have never been able to figure it out. It wasn't his appearance; he wasn't black, nor thin like a scarecrow. He didn't boast; he didn't have a rasping voice. It wasn't his actions; he never found a crow nor went around shooting any as far as we knew. His father wasn't called "Crow" nor any name remotely like it. No relative or girl friend started it accidentally. It's true his father was a farmer, and probably grew corn, but I can't believe there was any connection between the two. Still, when you think about it . . . "corn" . . . "crows" . . . "Crow." It could be.

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CHILDREN'S GAMES AND GAME RHYMES

By WARREN ROBERTS

This collection of children's games and game rhymes is the result of a project undertaken by an "Introduction to Folklore" class in Indiana University. Over thirty students from many different parts of the country contributed games which they remembered playing at one time or the other. This collection, then, is not the result of an extensive search of a limited area, although a large number of the games are from Indiana. It may, however, serve to illustrate some of the similarities which exist in the games which children play in various parts of the country and the extent of some particular games. Even a hasty survey will reveal that the different sections of the country do not have their own exclusive stock of games. In the majority of cases even specific versions of a game are not confined to any one area. It may be noted that games which were once used in play-parties, such as "Pop Goes the Weasel" and "Go Round and Round the Levee," seem to be most popular in the South and Midwest where the play-party flourished.

There is no doubt that the awakening of popular interest in the materials of folklore within recent years is a wholesome and excellent tendency, but it makes the collector view with suspicion all but the most authentic sources. It is frequently difficult for the adult to recall exactly where and under what circumstances he learned the games of his childhood. In arranging this collection, it was an unpleasant but necessary duty to discard many interesting games which were felt to be untraditional in that they were probably the product of conscious instruction either at schools, in playgrounds, or in other organized groups. Of approximately 400 game versions contributed, 269 have been included in this collection.

While it must be admitted that game patterns are at least equally as important as the songs and rhymes which accompany them, the figures of the games have not been described in many cases, especially where the movements could be inferred easily from the rhyme.

I. COUNTING-OUT RHYMES

- A. Eeny meeny miney moe.
 Catch a nigger by the toe.
 If he hollers, let him go.
 Eeny meeny miney moe.
 (Ind., 1; Tenn., 2; New Jersey, 1; Montreal, 1.)

Variants:

1. An additional line:
 O-U-T spells "out," and you are out. (Ind.)
2. Delete line 4 and add:
 In comes Uncle Sam
 And out goes Y-O-U. (Penn.)
3. In place of line 3 and 4:
 If he hollers make him pay
 Fifty dollars every day. (Tenn.)
4. In place of line 4:
 Out goes Y-O-U. (Maine.)

References¹: Babcock; Bolton, 105; Bolton, C. H., "The Counting-Out Rhymes of Children," JAFI, I (1888), 33; Brewster, 179; Gardner, *Counting-Out Rhymes*; Smiley, Portia, "Folk-Lore from Virginia, etc.," JAFI, XXXII (1919), 377.

- B. Eentery, meentery, cutery corn,
 Apple seed and apple thorn,
 Wire, brier, limber lock,
 Three geese in a flock,
 One flew east, one flew west,
 One flew over the cuckoo's nest.
 O-U-T spells out goes she. (Tenn.)

References: Bolton, 102; Botkin, 787; Gardner, *Counting-Out Rhymes*; Newell, 142, 200; Northall, 347.

- C. Engine, engine, number nine,
 Running down Chicago line,
 Shine my shoes with turpentine,
 Engine, engine, number nine. (Ind.)

References: Bolton, 111; Botkin, 768; Brewster, 180; Gardner, *Counting-Out Rhymes*.

¹ For explanation of references, see the end of this paper.

- D. Ibbity bibbity sibbity sab.
Ibbity bibbity canal boat.
Dictionary, down the river,
Out goes Y-O-U. (New Jersey.)

References: Cf. Bolton, 109; Gardner, *Counting-Out Rhymes*.

- E. Inty minty tippity fig,
Dealya dealya doma nig.
Hitcha pitcha dominitcha,
Olaga bolaga boo
Out goes Y-O-U,
And you are out of this G-A-M-E,
Which spells game. (Mass.)

References: Gardner, *Counting-Out Rhymes*, 527.

- F. One potato, two potato, three potato, four,
Five potato, six potato, seven potato, more.
(Ill., 1; Ind., 4; Kentucky, 1; Maine, 1.)

Variants:

1. Add "You're out." (New York.)
2. Add "Out goes Y-O-U." (Ind.)
3. Add "O-U-T spells 'out.'
My mother says to pick this one." (Ind.)

References: Brewster, 180; Gardner, *Counting-Out Rhymes*; Heck, 37.

- G. Other means of determining who is "It."
1. The last one to shout "Not it" after the game has been announced. (Kentucky, 1; Maine, 1; Mich., 1; New Jersey, 1.) Reference: Newell, 194.
 2. The last one to reach the goal is "It." (Kentucky, 1; Maine, 1; Montreal, 1; New Jersey, 1.)

II. JUMP ROPE AND BALL BOUNCING RHYMES

- A. Down in the valley where the green grass grows,
There sits ——— as sweet as a rose.
She sang and she sang and she sang so sweet,
And along came ——— and kissed her on the cheek.
How many times did he kiss her?
One, two, etc. (Ind., 3.)

References: Ashton, J. W., "Some Jump Rope Rhymes from Iowa," JAF, LII (1939), 121; Babcock; Brewster, 174; Gomme, I, 99 and II, 416; Heck, 22; Mensing, Angela, "Jumping Rope Jingles from Bloomington, Indiana," HFB, II (1943), 49; Smith, Grace P., "Folklore from 'Egypt,'" HF, V (1946), 59; Smith.

- B. House for rent, inquire within.

———— move out, and ———— move in. (Mich.)

References: Bolton, H. C., "More Counting-Out Rhymes," JAF, X (1897), 319; Botkin, B. A., *A Treasury of New England Folklore* (New York, 1947), 907; Brewster, 175; Johnson, Frederick, "More Children's Jumping Rhymes," JAF, XLII (1929), 305; Smith.

- C. I love coffee, I love tea.

How many boys are stuck on me?

One, two, etc. (Ind.)

References: Brewster, 174; Smith, 84.

- D. Lady, lady, tie your shoe.

Lady, lady, skidoo. (Miss.)

Reference: Brewster, 176.

- E. Mabel, Mabel, set the table,

Don't forget the salt, vinegar, mustard, pepper. (Mass.)

At the word "pepper," the rope is turned as rapidly as possible.

References: Brewster, 175; Maloney, Violetta G., "Jumping Rope Rhymes from Burley, Idaho," HFB, III (1944), 24; Thompson, D. W., "Some Pennsylvania Rope Jumping Rhymes," JAF, XLVII (1934), 384; Smith.

- F. Mother, mother, can you tell

What will make poor ———— well?

She is sick and she might die,

And that would make poor ———— cry. (Maine.)

References: Heck, 19 and 41; Johnson, Frederick, "More Children's Jumping Rhymes," JAF, XLII (1929), 305; Maloney, Violetta G., "Jumping Rope Rhymes from Burley, Idaho," HFB, III (1944), 24; Newell, 99.

- G. One, two, three O'leary,

Four, five, six O'leary,

Seven, eight, nine O'leary,

Ten O'leary, Postman. (Ill., 1; Ind., 2; Penn., 1.)

Variants:

1. The word "O'leary" is replaced by the word "Alar-ia." (Mich.)
2. One, two, three a-larry,
I spied Mistress Mary
Sitting on a chocolate fairy
One, two, three a-larry. (New York.)

- H. One for the money,
Two for the show,
Three to get ready,
And four to go. (Tenn.)
This rhyme is also used to start a foot-race. (Ill., 1;
Ind., 1.)

References: Bolton, 119; Botkin, 778; Newell, 133.

- I. One, two, buckle my shoe.
Three, four, knock at the door.
Five, six, pick up sticks.
Seven, eight, lay them straight.
Nine, ten, a big fat hen.
Eleven, twelve, dig and delve.
Thirteen, fourteen, maids a-courtin'.
Fifteen, sixteen, maids in the kitchen.
Seventeen, eighteen, maids a-waitin'.
Nineteen, twenty, my plate's empty.
Mother, may I have some more? (Maine.)

References: Babcock; Brewster, 178; Bolton, 92; Chamberlain, 253; Crockett, Dolores N., "Children's Rhymes from Michigan," JAFI, XLIV (1931), 116; Maloney, Violetta G., "Jumping Rope Rhymes from Burley, Idaho," HFB, III (1944), 24; Parsons, Elsie Clew, "Folk Lore from Georgia," JAFI, XLVII (1934), 387; Smith.

- J. Teddy bear, Teddy bear, turn around.
Teddy bear, Teddy bear, touch the ground.
Teddy bear, Teddy bear, climb the stairs.
Teddy bear, Teddy bear, say your prayers. (Ind.)

References: Ashton, J. W., "Some Jump Rope Rhymes from Iowa," JAFI, LII (1939), 120; Brewster, 174; Mensing, Angela, "Jumping Rope Jingles from Bloomington, Indiana," HFB, II (1943), 49; Smith, 83.

- K. Virginia, Virginia, what do you think I did?
 I upset the cradle and out fell the kid.
 The kid began to holler.
 I grabbed her by the collar.
 Virginia, Virginia, what do you think I did? (Mass.)

Reference: Smith.

- L. Way down south where the bananas grow,
 An ant stepped on an elephant's toe.
 The elephant cried with tears in his eyes
 "Why don't you step on someone your size?" (Ill.)

Reference: Nulton, Lucy, "Jump Rope Rhymes as Folk Literature," JAFIL, LXI (1949), 58.

- M. Balls may be bounced to the accompaniment of impromptu nonsensical statements. Every time a word beginning with "A" is said, the ball is bounced, and so on through the alphabet. For example:

"A" my name is Alice and I come from Alabama, etc.
 (New York, 2.)

III. CHASING GAMES

- A. *Cat and Rat*
 First player: "I am the cat."
 Second player: "I am the rat."
 First player: "I will catch you."
 Second player: "Come, pray do." (Ind.)
- B. Charlie over the water,
 Charlie over the sea.
 Charlie catch a blackbird,
 Can't catch me. (Ind., 2.)
 Children in a circle squat after the last line. The player in the center tries to tag them before they are down. In a variant, "Johnny" replaces the name "Charlie." (Mass.)
- References: Heck, 34; Newell, 171.
- C. Fire on the mountain,
 Fire on the sea,
 You can't catch me. (Ind.)

- D. Frog in the sea,
Frog in the sea,
Frog catch a firefly,
But can't catch me. (Ind.)

References: Gomme, I, 145; Newell, 171.

- E. *Duck on the Rock*

An area is marked off with a goal line, and a flat rock is placed about twenty feet in front of the line. One player is chosen "Keeper." Each player provides himself with a tin can, and two are placed on the rock. The players then throw their cans at the one on the rock. If they are knocked over, those players whose cans are lying about can run out and pick them up. The keeper can tag no one until he replaces the cans on the rock. In case all the players miss, they all must rush out to get their cans, and can be tagged. If someone succeeds in getting his can before being tagged, he can throw at the two cans. (Mich.)

References: Gomme, I, 116; Newell, 189.

- F. *Fox and Hounds*

The player chosen as "Fox" takes a head start and runs off, dropping bits of paper to mark his trail. The rest of the players try to keep the trail and overtake the "Fox." (Maine.)

References: Culin; Gomme, I, 191 and 241.

- G. *Hide and Go Seek*

After counting to a specified number while the others conceal themselves, the player who is "It" shouts:

1. All not ready, holler "I." (Tenn.)
2. Here I come ready or not. (Ind., Tenn.)

To this line may be added:

- a. All around goal is "It." (Ill.)
- b. You will be caught. (Ill.)
- c. One, two, three for you. (Ind.)

If he is unable to find anyone, or wants to end the game, "It" calls:

1. Allee, allee in free. (Maine.)
2. Allee, allee oxen, all in free. (Ind., 2.)

3. Oley, oley ocean-free. (Ind.)

4. Bee, bee, bumblebee,
All in free. (Ind.)

References: Culin; Gomme, I, 211; Newell, 160.

H. *Hill Dill*

Hill Dill, come over the hill,
Or else I'll catch you standing still. (Ind.)

Reference: Newell, 165.

I. I'm on the King's land,
The King's not to home.
He's gone to Boston town
To buy his wife a comb. (Maine.)

Variant:

I'm on the King's land,
The King's not at home.
The King can not catch me
Till I say "come." (Ind.)

J. *The Old Witch*

Father: I'm going downtown to smoke my pipe,
And I won't be back till broad daylight.
If you let the old witch in,
I'll beat you black and blue
With my old rubber shoe!

Witch: (Comes to door when father is gone.) May
I have ———? (Some household article.)
(When one child runs to get the article, the
Witch grabs another child and runs. Father
comes home.)

Father: Where is ———?

Children: The Old Witch got him.

Father: I'll beat you black and blue
With my old rubber shoe. (Does so.)
Now I'm going downtown to smoke my pipe,
And I won't be back till broad daylight, etc.
(This process continues until all the children
are gone. Father goes to any "house.")

Father: Have you seen my children?

Housewife: Yes, they stopped here for some bread and
(Witch) milk. They are at the Old Witch's house in
Pine Needle Lane.

Father: (Going down Pine Needle Lane.) Ouch,
ouch, ouch.

Father: (At Witch's house.) I want my children.

Witch: You can't come in. Your shoes are muddy
and you'll get mud all over my clean house.

Father: I'll take my shoes off.

Witch: Your socks are dirty.

Father: I'll take my socks off.

Witch: Your feet are dirty.

Father: I'll wash them.

Witch: You won't get them clean.

Father: I'll cut my feet off.

Witch: Then you'll get blood all over my clean
house.

Father: I'll put clean bandages on my feet.

Witch: All right, you can come in.

(Father goes through the motions of cutting
off his feet and bandaging them. He enters
"house" and looks for children. On finding
them, he must guess names the witch has
given them.)

Witch: What are their names?

(Father guesses at categories of names;
fruit, birds, etc., then guesses names. As the
right names are guessed, the child runs to
get home before Father catches him and
"beats him black and blue with his old rub-
ber shoe.") (Ind.)

References: Gardner, *Counting-Out Rhymes*; Gomme, I, 399 and
II, 187, 215, 391; Henry; Newell, 215, 258; Newell, W. W., "Game
of the Child-Stealing Witch," JAFI, III (1890), 139-148; Skeel,
Mary H., "Version of the Game of the Child-Stealing Witch,"
JAFI, III (1890), 315; Whiting, Julia D., "The Black Spider, a
Child's Game," JAFI, II (1889), 235-6.

K. *Pom Pom*

Pom pom pull away,

Come away or I'll fetch you away. (Ind., 2.)

When this is shouted by the person who is "It," all players must cross from one goal to another. Any caught in the process must aid in catching the others.

The same game is played in Maine on ice skates. The formula becomes:

Pom pom pull away,
Any way to get away.

References: Cf. Gomme, I, 299, and "Red Rover," below.

The same game may be played to the accompaniment of this formula:

"It": Fox in the morning.
Players: Goose and gander.
"It": How many of you?
Players: More than you can handle.
"It": I'll see. (Ind.)

L. *Red Rover*

It is possible to distinguish two different games called "Red Rover" which employ similar rhymes.

1. The first type is played exactly like "Pom Pom," above. The following rhymes which accompany this form of the game are shouted in each case by the person who is "It."

- a. Red Rover, Red Rover,
I dare you to come over. (Montreal, 1; New Jersey, 1.)
- b. Red Rover, Red Rover,
Let ——— come over. (Ind., 3.)
- c. Red Rover, Red Rover,
Come over or I'll pull you over. (Ind.)

In another version the players shout:

Red Rover, Red Rover, here we go over.
Try and find me, Red Rover. (Ind.)

References: Cf. Gomme, I, 72; Newell, 250.

2. Two opposing sides line up facing each other. They take turns sending a player to break through the joined hands of the other team. The team which is trying to resist these attacks says:

- a. Red Rover, Red Rover,
Send ——— over. (Ind., 2; Tenn., 1.)

- b. Red Rover, Red Rover,
Send _____ right over. (Ind.)
 - c. Red Rover, Red Rover,
Let _____ come over. (Ill., 1; Ind., 2.)
 - d. Red Rover, Red Rover,
_____, won't you come over? (Ill.)
 - e. Rover, Red Rover,
I dare you come over. (Penn.)
- The side sending the player may shout:
Red Rover, Red Rover,
I send _____ over. (Ind.)
- After the side which is trying to keep the player from breaking through uses rhyme 2a, above, the side sending the player replies:
Red Rover, Red Rover,
We are sending _____ over. (Ind.)

Reference: Culin.

M. *Ringaleevio*

Two teams are chosen and prison areas are marked out. Anyone tagged by a member of the opposite team must go to prison. Prisoners may be released if a player of the same side gets into the prison area and shouts, "Ringaleevio, one, two, three." (New Jersey, 1; New York, 1.)

References: Culin; Cf. Gomme, I, 25 and II, 107.

N. *Run Sheep Run*

A game like "Hide and Go Seek," above, except that a stick is thrown from the goal, and "It" must retrieve it before hunting for those who are hidden. (Maine.)

Reference: Cf. Culin, "Throw the Stick."

O. *Tommy Tiddler*

I'm on Tommy Tiddler's ground.
Picking up silver by the pound. (Ind.)

References: Gomme, II, 298; Newell, 221. Cf. "I'm on the King's Land," above.

P. *Uncle Sam*

Players: Uncle Sam, Uncle Sam, may we cross your river?

Leader: Yes, if you have _____ (a color) on. (Ind.)

Q. *Wood Tag*

This game is like the customary Tag game, but a player cannot be tagged if he is touching a piece of wood. (Maine.)

References: Culin; Gomme, II, 292; Newell, 158.

IV. GAMES INVOLVING FORFEITS

A. *Geography*

The first player announces the name of a state, county or city. The next player must name another beginning with the last letter of the preceding one. Any one name can be used only once in any game. If a player is "stuck" he is given one letter of the word "geography." The first player to get all nine letters must pay a forfeit. (New York.)

B. *Ghost*

The leader spells out a word, moving from player to player with each letter. The person upon whom the last letter of the word falls is given one letter of the word "ghost." The first player to get all five letters must pay a forfeit. (New York.)

C. *Heavy, Heavy*

Heavy, heavy, what hangs over,
And what shall be done to the owner? (Penn.)

Variant:

Heavy, heavy, hangs over thy poor head.
And what shall be done to the owner? (Ind., 2.)

Objects belonging to the other players are held over a blindfolded person's head. He determines what forfeits the owner must pay.

References: Babcock; Newell, 143; Cf. Gomme, I, 137.

D. *Quaker Meeting*

The player who is "It" starts the game by announcing:
Quaker meeting has begun,
No more laughing, no more fun.
If you show your teeth or tongue,
You'll have to pay a forfeit.

The players must keep their mouths tightly closed thereafter in spite of all that the person who is "It" does to distract them. (Maine.)

References: Babcock; Cf. Gomme, I, 48; Newell, 136.

E. *Red Light*

Players run from the goal while the person who is "It" counts to ten. When "It" says "Red light," all the players must stop. Anyone caught moving is assessed a penalty of so many backward steps. If "It" says "Green light," the players may advance until he says "Stop." The object is to reach the leader. (Ind., 1; New York, 1.)

Variants:

1. *Giant Steps.*

The leader tells the players how many steps and of what sort, such as giant steps, baby steps, etc., they may take. (New York.)

2. *May I.*

Like Giant Steps, above, except that the player must say "May I?" when he is assigned a certain number of steps. If he says "Can I?" instead, he loses his turn. (Ind.)

F. *Scissors, Paper, Rock*

At a given signal all players hold out their hands. A fist is a rock, two fingers are scissors and the open hand represents paper. The formula "Paper covers rock, scissors cut paper and rock dulls scissors" is followed. All those who made the sign for paper can slap those who made the sign for rock on the wrist, and so on. (Ind., 1; Maine, 1.)

G. *Simple Simon*

All directions given by the leader which are prefaced with the statement "Simple Simon says," must be followed by the players. Other instructions must not be followed. Anyone making a mistake must pay a forfeit. (Ill., 1; Ind., 1; New York, 3.)

Reference: Gomme, II, 383.

H. *Skofulons*

A difficult word is selected by the group. The players then count off in order, and the player upon whom the number three falls, or any multiple of three, must give the chosen

word instead of the number. Any mistake incurs a forfeit. (New York.)

I. *Spelling*

The first person gives a letter and points at the next, who must give another letter. Whenever a letter is given, it must be aimed at spelling a word. If there is doubt as to whether a person is spelling a word by adding a letter he may be challenged. If he is not, he must go to the foot of the line. If he is, however, his challenger must go to the foot. (Ind.)

J. *Truth or Consequences*

The leader asks each player a question. If the player does not choose to answer the question, and the question is usually worded so that he will not, he must pay a forfeit, that is, take the consequences. (Maine, 1; New York, 1.)

K. *William, William, Tremble Toe*

The players pile their fists one upon the other. The last person is "It" and says "Take it off or knock it off," until all fists are off the pile but one. "It" then questions the owner of the last fist:

A. What do you have there?

B. Club fists.

A. Where's my share?

B. In the woods.

A. Where are the woods?

B. Fire burned it.

A. Where's the fire?

B. The water quenched it.

A. Where's the water?

B. The ox drank it.

A. Where's the ox?

B. The butcher killed it.

A. Where's the butcher?

B. The rope hung him.

A. Where's the rope?

B. The rat gnawed it.

- A. Where's the rat?
- B. The cat caught it.
- A. Where's the cat?
- B. Dead and buried behind the old church door.
The first one to show his teeth _____. (Some kind of a penalty.) (Tenn.)

References: Edwards, G. D., "Items of Armenian Folklore Collected in Boston," JAFI, XII (1899), 103; Gomme, I, 117 and II, 146; Newell, 134; Cf. Gomme, I, 207 and 390.

The dialogue of this game also shows interesting similarities to two formula tales, "Where is the Warehouse," Mt. 2018, and "The Old Woman and Her Pig," Mt. 2030.

V. GUESSING GAMES

- A. *Animal, Vegetable or Mineral*
The leader thinks of something and announces which of the three categories it falls in. The players then try to guess what it is by asking questions. (New York.)
References: Cf. Gomme, I, 122; Newell, 140.
- B. *Bermuda*
The first player says "I am going to Bermuda and I am going to take _____ along." As each player repeats the formula, naming something different to take, the leader tells them whether or not they can go. The player must name some article which the player on his right is wearing, or with some other equally obscure qualification. (Ind.)
- C. *Button, button, whose got the button?* (Ind.)
A thimble may be substituted for the button in this familiar game. (Ind.)
Reference: Cf. Gomme, I, 122 and II, 36, 294.
- D. *Colors or Ribbons*
The leader gives each player a color. The person who is "It" then tries to guess each color. If he succeeds in guessing the color of one of the players, that player becomes "It." It is also possible to assign different types of ribbon such as plaid, stripe, polka dot, etc. (Ind.)
References: Babcock, 281; Cf. Gomme, I, 8.
- E. Did you ever see a lassie, a lassie, a lassie
Did you ever see a lassie do this way and that?

Do this way, and this way and that?
 Did you ever see a lassie do this way and that?
 Players try to guess what the leader in the center of the
 ring is doing. (Ill., 1; Mass., 1; New Jersey, 1.)

F. *Hot or Cold*

After the person who is "It" is sent from the room, the remainder of the players pick out some object in the room. "It" then returns. As he walks about the room he is greeted by shouts of "You're getting hotter," or "You're freezing," and so on, as he approaches or moves away from the object. This continues until "It" locates the object. (Maine.)

References: Newell, 152; Randolph, Vance and Nancy Clemens, "Ozark Mountain Party Games," JAF, XLIX (1936), 205.

G. *I See*

I see something you don't see.
 If you guess then take the place of me. (Ind.)

H. *Lemonade*

- A. Here we come.
- B. Where from?
- A. New York.
- B. What's your trade?
- A. Lemonade.
- B. Get to work.

Group B then tries to guess what Group A is doing. Of the 8 variants, two have New Orleans instead of New York (Ill., 1; Ind., 1.). The last line may be replaced by:

- 1. How's it made? (Ind.)
 - 2. Give us some. (Ill.)
 - 3. Show us some of your handiwork. (Ind.)
 - 4. Go to work and work all day. (Kentucky.)
- The last line may not be given at all. (Ind.)

Two versions differ markedly from the rest:

- 1. A. Pennsylvania,
 Bum, bum, bum.
 Here I come.
- B. What's your trade?

- A. Lemonade.
- B. Get to work. (Miss. and Tenn.)
- 2. A. What's your state?
- B. New York.
- A. What's your trade?
- B. Lemonade. (Ind.)

References: Babcock; Gomme, I, 117; Heck, 30; Newell, 249; Randolph, Vance and Nancy Clemens, "Ozark Mountain Party Games," JAFL, XLIX (1936), 204; Cf. Gomme, II, 305.

I. *Tap the Icebox*

I will draw a circle,

And who will place the dot? (Ill.)

The leader draws a circle on the back of a player whose eyes are covered. Another player touches the center of the circle. The player whose eyes are covered tries to guess who has touched him.

Variants:

- 1. I'll be the iceman so I will draw the circle,
And who'll put in the dot? (Ind.)
- 2. I draw an icebox on your back.
Who puts the bacon in it? (Ind.)
- 3. I draw a circle on your back.
Who put the bacon in it? (Ind.)
- 4. My mother baked a chocolate cake,
And somebody stuck their dirty finger in it. (Ill.)
- 5. Mother made a chocolate pie,
And Baby stuck her finger in it. (Ind.)

Number 5 is followed by a game of Tag.

- 6. I draw a circle and paint it purple.
Who shall punch the dot? (Ind.)
- 7. I'll draw the frying pan.
Who'll put their finger in it? (Tenn.)

Although it would seem that this game is confined to a relatively small area, one informant states that this game was played in Maine about fifteen years ago, but the exact formula has been forgotten.

References: Cf. Gomme, I, 188 and 229.

VI. CIRCLE GAMES

- A. At the beginning of this game line A faces line B.
- A. We are coming to see you, to see you, to see you.
We are coming to see you, a dilcey dulcey day.
(Line A moves forward.)
- B. What are you coming here for, etc. (Repeat as above.)
- A. We're coming here to get married, etc.
- B. Who do you think you'll marry, etc.
- A. We think we will marry ———, etc.
- B. They have married ———, etc.
- Repeat until all members of B have been taken away.
When the last has been taken, the sides separate and
change places and the game continues. (New York and
Penn.)

References: This game is very similar to "The Three Dukes" and
may be derived from it. Cf. Babcock; Gomme, I, 206 and II, 253,
414; Newell, 47.

- B. *Atiskit, Atasket (Drop the Handkerchief)*
Atiskit, atasket, a green and yellow basket.
I sent a letter to my love and on the way I dropped it.
(Ill., 1; Ind., 3; Kentucky, 1; New York, 1.)
This rhyme serves as an accompaniment for the familiar
game of "Drop the Handkerchief." To the above verse,
which varies only slightly in different versions, may be
added:

Some one of you has picked it up and put it in your
pocket.

It isn't you ———, it's you! (Ind., 1; Mass., 1;
New Jersey, 1.)

References: Gardner; Gomme, I, 109, 305; Newell, 169; Owen, 7;
Wolford, 59.

- C. *Babylon*
- A. How many miles to Babylon?
- B. Only a bare three score and ten.
- A. Will we be there by candle light?
- B. Yes, you will and back again.
- A. Open your gates and let us through.
- B. Not without a beck and a boo.

- A. Here's your beck and here's your boo.
Open your gates and let us through.
- B. We'll open our gates and let you through. (Ind.)

References: Babcock, 280; Gomme, I, 231; Newell, 153.

- D. Blue Bell, Blue Bell,
Looking through my window, (Repeat.)
Johnny is tired,
So he taps a lady on the shoulder. (New York.)

- E. Draw a bucket of water
For my lady daughter.
One in a rush,
Two in a rush,
Sweet little girl bob under the bush.
Repeat, and substitute for last line:
Sweet little boy bob out of the bush. (Ind.)

References: Gomme, I, 100; Heck, 15; Newell, 90.

- F. *The Farmer in the Dell*
The farmer in the dell,
The farmer in the dell,
Hi ho the merrio,
The farmer in the dell.

The farmer takes a wife, etc. (Repeat as in first verse.)

The wife takes a child, etc.

The child takes a nurse, etc.

The nurse takes a dog, etc.

The dog takes a cat, etc.

The cat takes a rat, etc.

The rat takes a cheese, etc.

The cheese stands alone, etc. (Ill., 2; Ind., 2; Kentucky, 1; Maine, 1.)

The 18 versions of this game are most readily grouped according to the refrains which they use. All the verses are remarkably similar. The versions differ mainly in the number of verses which they retain.

Variant refrains:

1. Hi ho the dairio. (Ind., 3; Mass., 1; Mich., 1; Penn., 1.)
2. Hi ho the cheerio. (Ill., 1; New Jersey, 1; New York, 2.)
3. Hi ho the jerrio. (Ind.)
4. Hi ho sa mary o. (Penn.)

References: Babcock; Chamberlain; Dudley and Payne, 26; Gardner; Gomme, II, 420; Heck, 25; Henry; Newell, 129; Wolford, 42.

G. *Go in and out the Window*

Go in and out the window, (Repeat three times.)

As we have done before.

Go and choose a lover, etc. (Repetition and refrain as above.)

Kneel down and face your partner, etc.

Tomorrow you will marry, etc. (Ind., 2; Mass., 1.)

Other versions of this game-song, with only minor variations, are located as follows: Ill., 1; Ind., 4; Penn., 1; New Jersey, 1; New York, 1; Maine, 1. The song may be introduced by:

1. Go round and round the levee, etc. (Tenn.)
2. Go round and round the village, etc. (Miss.)

This particular introduction may well be a carry-over from play-party games, since it is present in many of the collections cited below which are devoted to that field.

References: Ames, Mrs. L. D., "The Missouri Play-Party," JAF, XXIV (1911), 306; Babcock; Ball, Leona N., "The Play-Party in Idaho," JAF, XLIV (1931), 12; Brewster, Paul G., "Game Songs from Southern Indiana," JAF, XLIX (1936), 243; Dudley and Payne, 27; Gardner; Gomme, II, 122; Heck, 26; Henry; Newell, 128 and 229; Owens, 3; Warnick; Wolford, 47.

H. *Hawk*

Chickany, chickany, craney crow,

Went to the well to wash my toe.

When I came back a chicken was gone. (Ind.)

References: Babcock, 283; Gomme, I, 201; Heck, 30; Isham, Caddie S., "Games of Danville, Va.," JAF, XXXIV (1921), 116; Parsons, Elsie Clew, "Folk-Lore from Aiken, S. C.," JAF, XXXIV (1921), 38; Smiley, Portia, "Folk-Lore from Virginia, etc.," JAF, XXXII (1919), 377.

- I. Lazy Mary will you get up, will you get up, will you get up?
 Lazy Mary will you get up, will you get up today?

No, no, Mother, I won't get up, etc. (Ind.)

References: Heck, 18; Newell, 96.

- J. *Lindy Lou*
 Here we go Lindy Lou, (Repeat three times.)
 All on a Saturday night. (Ill.)

- K. *Little Sally Saucer*
 Little Sally Saucer, sitting in the water,
 Crying and weeping for a nice young man.
 Rise, Sally, rise. Wipe out your eyes.
 Turn to the East and turn to the West,
 Turn to the one that you love best. (Mich.)

Of the other versions of this game-song, one from Indiana consists of only lines 1 and 3. Another from Indiana substitutes "Weeping and crying for her Mother's dying" for line 2. One from Illinois omits line 2.

References: Babcock; Chamberlain; Gardner; Gomme, II, 149 and 453; Heck, 12; Newell, 70.

- L. *London Bridge*

The rhymes for this familiar game show a wide amount of variation. They have been separated into six fairly distinct types as follows:

1. London Bridge is falling down, falling down, falling down,
 London Bridge is falling down, my fair lady.
 Take the keys and lock her up, etc.
 Off to prison she must go, etc. (Ill., 1; Ind., 2; Mass., 1; Mich., 1.)
2. Eight versions contain only the first verse above.
 (Ill., 1; Ind., 5; New York, 1; Penn., 1.)
3. Some versions are composed of the first and third verses, above. (Ind., 3.) The word "dungeon" (Ind.) or "workhouse" (Kentucky) can replace "prison" in the third verse.
4. London Bridge is falling down, etc.

Here comes the candle to light you to bed, etc.

Here comes the chopper to chop off your head, etc.
(New Jersey.)

5. London Bridge is half built up, half built up, half built up.

London Bridge is half built up,
Hi ho the marrie-o.

London Bridge is all built up, etc. (Repetition and refrain as above.)

London Bridge is falling down, etc.

Off to prison you must go, etc. (Ind.)

6. A version very similar to the following is given by Newell, who states that it is of Irish origin. (P. 209.)

- a. London Bridge is falling down, falling down, falling down,

London Bridge is falling down, my fair lady.

Build it up with bricks and stone, etc.

Bricks and stone will fall again, etc.

Build it up with iron bars, etc.

Iron bars will break and bend, etc.

Build it up with silver and gold, etc.

Silver and gold will be stolen away, etc.

Set a man to watch all night, etc.

But the man will fall asleep, etc.

Here's a candle to light you to bed, etc.

Here's a prisoner we have caught, etc. (Penn.)

- b. London Bridge is falling down, etc.

Build it up with iron bars, etc.

Iron bars will rust and bend, etc.

Build it up with sticks and stones, etc.

Sticks and stones will wash away, etc. (Ind.)

References: Babcock; Dudley and Payne, 20; Gardner; Gomme, I, 333 and II, 441; Hamilton, Goldy M., "The Play-Party in North-east Missouri," JAFL, XXVII (1914), 303; Heck, 38; Henry; Newell, 204, 253; Parsons, Elsie Clew, "Folk-Lore from Aiken, S. C.," JAFL, XXXIV (1921), 38; Parsons, Elsie Clew, "Folk-Lore from Georgia," JAFL, XLVII (1934), 388; Spennay, Susan Dix, "Riddles and Ring-Games from Raleigh, N. C.," JAFL, XXXIV (1921), 111; Wolford, 64.

M. *Miss Jennia Jones*

We've come to see Miss Jennia Jones, Miss Jennia Jones,
Miss Jennia Jones,
We've come to see Miss Jennia Jones,
And how is she today?

Miss Jennia Jones is washing her clothes, etc.
And can't see you today.

We're very sorry to hear of it, etc.,
And we'll call another day. (Mich.)

References: Brewster, Paul G., "Game Songs from Southern Indiana," JAFL, XLIX (1936), 253; Gomme, I, 260, and II, 432; Heck, 11; Henry; Newell, 63 and 243.

N. *The Mulberry Bush*

1. Here we go 'round the mulberry bush, the mulberry bush,
the mulberry bush,
Here we go 'round the mulberry bush,
So early in the morning.

This is the way we wash our clothes, etc.

This is the way we iron our clothes, etc.

This is the way we sweep the floor, etc.

This is the way we make the soup, etc.

This is the way we go to market, etc.

This is the way we bake our bread, etc.

This is the way we go to church, etc. (Ind.)

Four other Indiana versions are very similar to this but lack one or more verses.

2. Four more Indiana versions consist of the first verse alone.

3. A different day of the week may be given for each verse. (Ind., 2; Mass., 1; Mich., 1; New Jersey, 1.)

References: Babcock; Gardner; Gomme, I, 404; Heck, 15; Henry; Newell, 86; Wolford, 56.

O. *Oats, Peas, Beans and Barley*

Oats, peas, beans and barley grow. (Repeat.)

Nor you nor I nor anyone know,

How oats, peas, beans and barley grow.

Thus the farmer sows his seed,

Thus he stands and takes his ease,

Stamping his foot and clapping his hands,

He turns around and views his lands.

Looking for a farmer, looking for a farmer

To help him sow and help him stand

And help him turn to view his land. (Penn.)

An Illinois version contains only the first verse. A version from Indiana uses the same first verse but continues:

Waiting for a partner, waiting for a partner,

Now you and I and everyone else

Is waiting for a partner.

References: Babcock; Botkin, *American Play-Party*, 254; Gomme, II, 1; Merrick, W. P., "Peas, Beans, Oats, and the Barley," JFSS, I (1899-1904), 67; Newell, 80; Piper, Edwin F., "Some Play-Party Games of the Middle West," JAFI, XXVIII (1915), 273; Van Doren, Carl, "Some Play-Party Songs from Eastern Illinois," JAFI, XXXII (1919), 488.

P. *Pop Goes the Weasel*

All around the cobbler's bench

The monkey chased the weasel.

The monkey thought 'twas all in fun.

Pop goes the weasel. (New Jersey.)

References: Gardner; Gomme, II, 63; Newell, 127; Warnick, Wolford, 78.

Q. *Rattlesnake*

R-A-T-T-L-E-S-N-A-K-E spells rattlesnake.

A group of players in a chain wind back and forth forming loops. (New York, 2.)

R. *Ring Around the Rosy*

Ring around the rosy,
Pocket full of posy. (Ind., 3.)

Variant additional lines:

1. Ashes, ashes, all fall down. (Ill., 1; Ind., 3, Mich., 1.)
2. Last one down is a nigger baby. (Ill., 1; Ind., 4.)
3. One, two, three, and we all fall down. (Ind., 1; Mich., 1; New Jersey, 1.)
4. All fall down. (New York, 2.)
5. Guinea, guinea, all squat.
All fall down. (Tenn.)
6. Hopscotch, hopscotch,
We all fall down. (Mass.)
7. The last one down
Is a big fat clown. (Kentucky.)
8. Six-pence, four-pence,
Pocketful of rye. (Ind.)

References: Babcock; Gomme, II, 108; Heck, 25; Newell, 127.

- S. The thread follows the needle,
The thread follows the needle,
In and out the needle goes
While Mother mends the children's clothes. (Ind.)
This game is played like Rattlesnake, Q, above.

References: Gomme, I, 128; Newell, 91 and 241.

VII. GAMES PLAYED WITH THE HANDS

- A. Here's the church
And here's the steeple.
Open the doors,
And there are the people. (Ind., 2.)
The fingers are interlaced and the hands twisted to
produce the figures.

References: Babcock; Brewster, 184; Newell, 138.

- B. Two little blackbirds sitting on a hill.
One was Jack and the other was Jill.
Fly away, Jack, fly away, Jill.
Come back, Jack, come back, Jill. (Ill.)

This game is played with bits of paper on two fingers.

References: Babcock; Brewster, 184.

- C. Peas porridge hot.
 Peas porridge cold.
 Peas porridge in the pot
 Nine days old. (Ill., 1; Mass., 1.)

Variants:

1. "Bean" may be substituted for "Peas" in the above.
 (Ind.)
2. An additional verse:
 Some like it hot,
 Some like it cold,
 Some like it in the pot
 Nine days old. (Ind., 4; Mass., 1.)

References: Babcock; Botkin, 787; Newell, 71.

VIII. MISCELLANEOUS GAMES

A. *A Birthday Game*

The following game is used only on birthdays. The child whose birthday is being celebrated is seized by a lock of hair. The lock of hair is then rotated with a vigorous pull to the accompaniment of the following verse:

A ringle, a ringle, a Quaker's horn,
 A pig be sheared with a barley corn.
 A wee, woe, a buck or a doe,
 Which will you have,
 A cock, goose, or a hen?

The child then states his choice. If he picks a cock, the reply is:

A cock, a good hard knock,

and the action is suited to the words. If a goose is chosen, the reply is:

A goose, a good pull loose.

If the choice is a hen, the rejoinder is:

A hen, go round again,

and the entire procedure is repeated. (Mass., but ultimately from Hyde, England.)

B. *King of the Hill*

One or more players are chosen to be "Kings," varying with the size of the group playing and the size of the hill which is available. The "Kings" must then keep the rest of the players from the summit of the hill. (Ind., 1; Mich., 1; Montreal, 1; New Jersey, 1.)

The game may also be called "King of the Castle" (Mich.) or "King of the Mountain" (Oregon).

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A HOOSIER FOLK GAME

By EDITH WALKER VAN WINKLE

Some fifty years ago when I was a child in a Scotch-Irish community along Rockhouse Branch in Southern Indiana, the children of our family had a favorite indoor game called "Old Bloody Tom." We played it in the back of the living room on winter nights while our elders (uncles, aunts, big cousins, and parents) sat before the fireplace discussing politics, religion, or perhaps the latest tale of the mysterious "varmint" that was reported on the prowl again.

Our living room was large and was lighted by the glow of the fire and a size-two oil lamp placed on the "stand-table" near the fire. Such inadequate illumination left the back of the room in a shadowy semi-darkness very appropriate to the atmosphere of the game of Old Bloody Tom, especially if the grown-ups happened to be talking about *haints* and *varmints*.

We played the game by choosing one player to be Old Bloody Tom, and another to be spokesman for the "sheep." Bloody Tom stood to one side while all the sheep, including the spokesman stretched out on the floor face downward, and with arms encircling the head. The formation of the players resembled the huddle of folded sheep with which we were all familiar.

When all players had hidden their faces so they could not peep, Old Bloody Tom went stamping around the fold with heavy tread, whereupon the following dialogue took place:

Spokesman: Who goes round my house this dark, cold night?

Tom: Old Bloody Tom! (Voice deep and hollow.)

Spokesman: What does he want?

Tom: A sheep.

Spokesman: Take the fattest one and wag. (Sometimes varied to "shortest one," or "oldest one," or other designation.)

Here the excitement grew to a high pitch as Tom continued to tramp round and round before he made his choice.

If he was inclined to prolong the suspense, Tom would stoop and give various players a poke in the ribs, or a slap on the bottom. Sometimes he would make jibes about this one being too skinny, or that one having a dirty neck, all of which caused much half-stifled giggling among the players. When I think of it now, I am sure the waiting for Old Tom to make his choice was just as exciting as waiting for the election returns of 1948!

At long last Tom would seize a sheep by the ankles and none too gently sled him on his belly across the rag carpet, the sheep bleating loudly, so loudly sometimes that we were admonished by the fireside circle. The noise would then subside; we would choose a new Tom and a new spokesman, and start all over again.

It was lots of fun! In the years since the turn of the century I have lived in a number of different sections of the United States. For no good reason whatever I have frequently used the enquiry deriving from this old game. When someone was in the next room or at the door, instead of calling out: Who is there? I have frequently called: Who goes round my house this dark, cold night? But although friends were always amused by the greeting, no one ever knew what to answer.

But last summer an old lady of eighty years was visiting me. In the night I was wakened by a disturbance in her room and knew that she was up; so without thinking I called out the old question: Who goes round my house this dark, cold night? Quick as a flash I got the answer: Old Bloody Tom. Well, it was like old home week. I got up and asked her all about how she had played the game forty years before I had played it, and it was the same game. Aunt Barbara couldn't tell me just where she learned the game. I learned it from my mother and uncles, who learned it from their mother who learned it in "the old country." Aunt Barbara wasn't really my aunt, and wasn't reared in our valley, but in a nearby county where the family names were Carmichael, Adie, Clark, Cummins, and such good Scotch and Irish names.

This old game, then, is truly a Hoosier folk game. I wonder if anyone knows the exact derivation of it, and how old it is.

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STANDARD ABBREVIATIONS OF TITLES REFERRED TO IN NOTES AND ARTICLES

CFQ	=CALIFORNIA FOLKLORE QUARTERLY
HF	=HOOSIER FOLKLORE
HFB	=HOOSIER FOLKLORE BULLETIN
JAFL	=JOURNAL OF AMERICAN FOLKLORE
MAFS	=MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY
NYFQ	=NEW YORK FOLKLORE QUARTERLY
SFQ	=SOUTHERN FOLKLORE QUARTERLY
WF	=WESTERN FOLKLORE QUARTERLY
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